NINTH MVSIC FESTIVAL

OF THE
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MVSIC FESTIVAL
ASSOCIATION

MAY 1911

SPRINGFIELD
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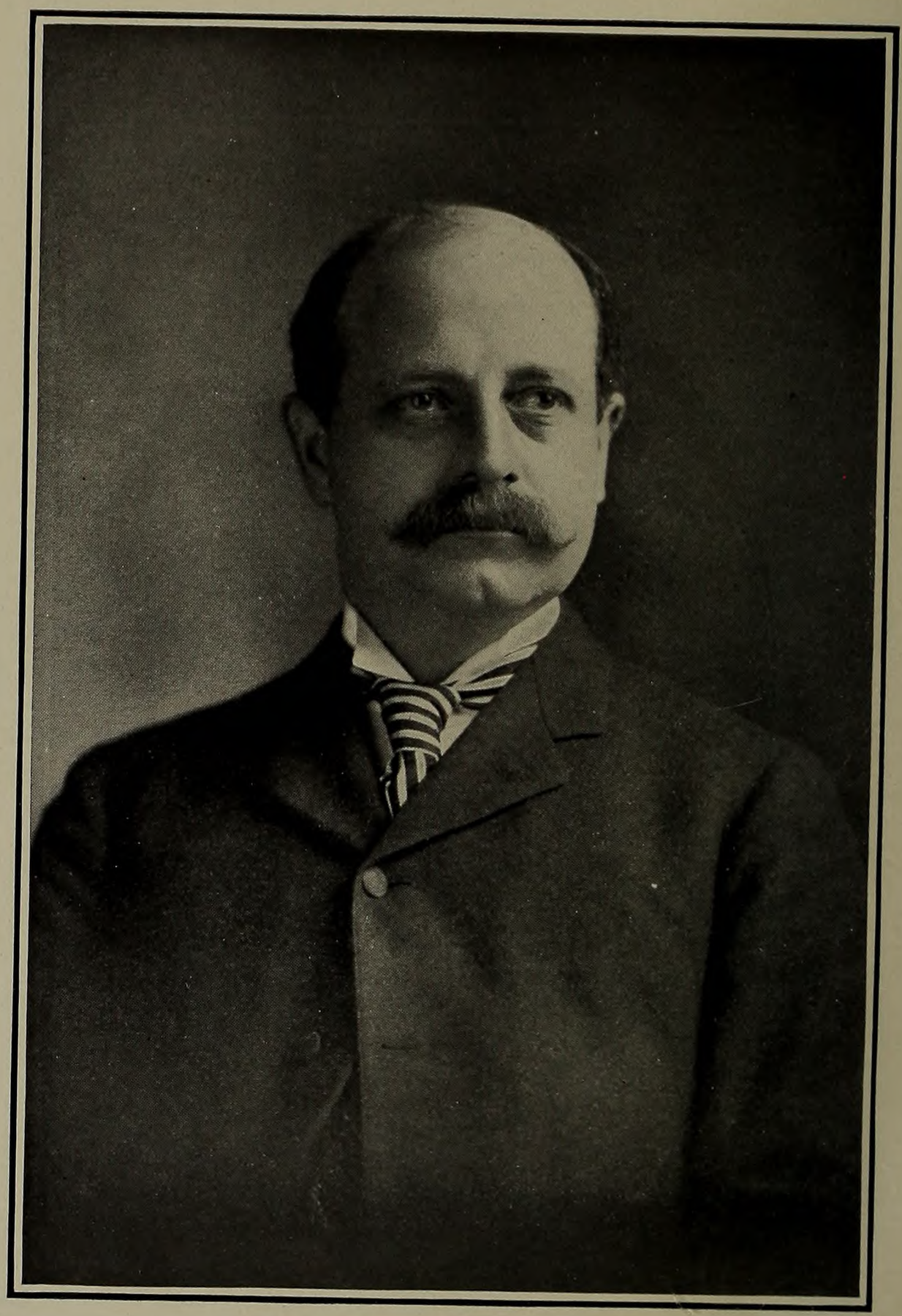

MR. JOHN J. BISHOP, Conductor

THE NINTH FESTIVAL

OF THE

Springfield Music Festival Association,

UNDER THE DIRECTION OF

Mr. JOHN J. BISHOP,

TO BE HELD IN

Court Square Theatre, Springfield, Mass.

May 12 and 13, 1911.

SPRINGFIELD, MASS.
PUBLISHED BY THE ASSOCIATION.
1911.

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W. E. Seaver,
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M. R. Shaw,
Madison Weaver.

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First Concert.

Friday Afternoon, May 12, 1911.

BOSTON FESTIVAL ORCHESTRA.

MR. EMIL MOLLENHAUER, CONDUCTOR.

Soloist.

MLLE. YOLANDA MERO.....*Pianist*

PROGRAM.

Overture, "Donna Diana".....*Reznicek*

Ballet Music from "Le Cid".....*Massenet*

1. Castillane.
2. Andalouse.
3. Aragonaise.
4. Aubade.
5. Navarraise.

Piano Concerto, G Major.....*Tschaikowsky*

Allegro brillante e molto vivace.

Andante non troppo.

Allegro con foco.

MLLE. MERO.

Fantasie, "Francesca da Rimini".....*Tschaikowsky*

Piano Solos.

(*a*) Tolle Gesellschaft .....*Dohnanyi*

(*b*) Nocturne, D-Flat Major.....*Chopin*

(*c*) Rhapsodie No. 12.....*Liszt*

MLLE. MERO.

Steppenskizze.....*Borodin*

(A sketch of the plains of central Asia.)

Overture, "Rienzi" .....*Wagner*

(Steinway Piano used.)

MME. LOUISE HOMER, Contralto

Second Concert.

Friday Evening, May 12, 1911.

MUSIC FESTIVAL CHORUS.

BOSTON FESTIVAL ORCHESTRA.

MR. JOHN J. BISHOP, CONDUCTOR.

PROGRAM.

"ELIJAH" ..... *Mendelssohn*

Soloists.

MME. CORINNE RIDER-KELSEY ..... *Soprano*

MISS ANNA M. WOLLMANN ..... *Soprano*

MISS PEARL BENEDICT ..... *Contralto*

MR. DANIEL BEDDOE ..... *Tenor*

MR. CLAUDE CUNNINGHAM ..... *Baritone*

Third Concert.

Saturday Afternoon, May 13, 1911.

BOSTON FESTIVAL ORCHESTRA.

MR. EMIL MOLLENHAUER, CONDUCTOR.

Soloist.

MISS KATHLEEN PARLOW.

PROGRAM.

Introduction and Dance of the Apprentices from Act III, "Die Meistersinger" ..... *Wagner*

Concerto ..... *Tschaikowsky*

MISS PARLOW.

Scherzo pizzicato ostinato from Symphony No. 4, Op. 36 ..... *Tschaikowsky*

Tone Poem, "Don Juan" ..... *Richard Strauss*

Violin Solos.

(*a*) Romance in F ..... *Beethoven*

(*b*) La Ronde des Lutins ..... *Bazzini*

MISS PARLOW.

Symphony No. 5 in C Minor, Op. 67 ..... *Beethoven*

Allegro con brio (C Minor);

Andante con moto (A-Flat Major);

Scherzo (C Minor);

Finale (C Major).

Fourth Concert.

Saturday Evening, May 13, 1911.

Soloists.

MME. HOMER. MISS KNIGHT. MR. MURPHY.

PROGRAM.

Comedy Overture, "Puck" ..... *Strube*

Aria from "Le Cid" ..... *Massenet*

Aria, "Che Faro," from opera "Orfeo" ..... *Gluck*

MME. HOMER.

Caucasian Scenes.

1. In the Village
2. Military March } ..... *Ippolitow-Iwanow*

Prayer from "Tosca" ..... *Puccini*

MISS KNIGHT.

Songs.

(*a*) "Still as the Night" ..... *Bohm*

(*b*) "When the Roses Bloom" ..... *Reichardt*

(*c*) "I'll Sing Thee Songs of Araby" ..... *Clay*

MR. MURPHY.

Aria, "My Heart at Thy Sweet Voice," from "Samson and Delilah" ..... *Saint-Saëns*

MME. HOMER.

Overture, "Euryanthe" ..... *Weber*

Cantata, "Gallia" ..... *Gounod*

MISS KNIGHT, CHORUS, AND ORCHESTRA.

DESCRIPTIVE PROGRAMS.

First Concert

Friday Afternoon, May 12, 1911

BOSTON FESTIVAL ORCHESTRA.

MR. EMIL MOLLENHAUER, CONDUCTOR.

Soloist.

MLLE. YOLANDA MERO.....*Pianist*

OVERTURE, "Donna Diana," ***Emil Nikolas von Reznicek***

"Donna Diana," comic opera in three acts, the text after C. A. West's German version of Moreto's "El Desden con el Desden," the music by Reznicek, was first given at the German Theatre in Prag on December 16, 1894. Moreto's comedy has been exploited by more than one distinguished dramatist. It is the basis of Molière's "La Princesse d'Elide" and of Gozzi's "La Principessa Filosofa." West, in preparing his German version, entitled "Donna Diana," incorporated several points taken from Gozzi's play. The English version acted in Boston a few years ago by Mme. Modjeska and her company follows West's in all important particulars. And now comes Reznicek's opera to add another version to the list.

The overture begins with two measures, "Sehr gehalten" (Assai sostenuto), 4-4 time, against a sustained forte F-sharp in all the wind instruments; the strings play a rapid ascending scale of F-sharp major, which is answered by a similar scale on the clarinet alone, and then a second time by all the higher wood-wind and harp. These three

scales in F-sharp (or G-flat) major serve as prelude to the main body of the overture. The fantastic nature of the composition is indicated at once, for its real key is D major, not F-sharp major.

The main body of the work, "So rasch und leicht als moglich" ("Il piu presto e leggiero possibile"), in D major, 3-16 time, begins with a rapid staccato ascending scale-passage in the first violins and flute, ending with a little squib in the second flute, which leads immediately to the principal theme, a bright, nimble theme in sixteenth notes, with the peculiarity of a cross-accent on the second sixteenth of nearly every measure, given out by the first violins and flute over an accompaniment in even repeated sixteenth notes in the other strings against more sustained counter-phrases in the clarinet and oboe. This thesis is then repeated by the full orchestra with the theme in the bass; then comes the antithesis, with the melody in the flute, oboe, and clarinet in double octaves, beginning in F-sharp major and ending with a modulation by deceptive cadence back to D major. The whole movement consists of the development of this theme, against which a more cantabile second theme appears every now and then (first in the violins in octaves, then in other instruments), more as a contrasted counter-subject than as an independent theme; for the development and working-out of the first hardly stop for an instant. The whole character of the overture is light, nimble, one might almost say satirical. In it one seems to hear Perin, the wily secretary, continually laughing in his sleeve at the plot he has hatched for bringing Don Cesar and Donna Diana together. The cantabile counter-theme probably refers to Donna Diana herself.

This overture is scored for two flutes, one piccolo flute, two oboes, two clarinets, two bassoons, four horns, two

trumpets, one pair of kettledrums, triangle, harp, and the usual strings.

BALLET MUSIC from "Le Cid," ***Massenet***

Like several other successful French composers, Massenet has trod a beaten path—to Paris from the provinces, a course at the Paris Conservatoire, a prize for piano. the Grand Prize of Rome (four years' free study in Rome), and the opera.

During Massenet's student days he supported himself by playing in a restaurant orchestra, but shortly afterward he married a wealthy wife. Besides operas ("Le Cid," "La Navarraise," "Manon," "Thaïs," "Le Jongleur de Notre Dame," and many others) his chief works have been oratorios and cantatas, and some very popular suites for orchestra, among them being "Scènes Alsaciennes," "Scènes Pittoresques," "Scènes Dramatiques" (based on subjects from Shakespeare), and "Scènes Hongroises." Massenet's wonderful command of the resources of the orchestra sometimes saves him when his usually brilliant inspiration fails. His greatest success is in the interpretation of the eternal feminine.

As an opera "Le Cid," based on Corneille's classic drama, was not a success, although several dramatic situations gave it at first the promise of success. Only the ballet music now lives, the seductive Spanish themes embodying the very essence of life and rhythmic motion, enhanced by brilliant and varied orchestration.

MOVEMENTS OF "LE CID" BALLET.

(*a*) Castillane.
(*b*) Andalouse.
(*c*) Aragonaise.
(*d*) Aubade.
(*e*) Navarraise.

First Concert.

PIANO CONCERTO, G Major, *Tschaikowsky*

Allegro brillante e molto vivace.
Andante non troppo.
Allegro con foco.

Second concerto, G major, opus 44, for piano and orchestra in three movements; composed 1879-80; dedicated to Nicolas Rubinstein; played for the first time in public on May 22, 1882, by S. I. Taniev; published by Jurgenson.

Writing of this concerto James Huneker says in his "Mezzotints in Modern Music": "The first time I heard it played in public was at the Philharmonic Festival in 1892 at the Metropolitan Opera House, under Anton Seidl. Franz Rummel was the pianist, and even he, iron-handed as he was, had to make abundant cuts. The work, as I recollect it, is more closely knit in texture than the first of its form, and is more musical, more imaginative, if less brilliant and showy. It will figure on the programs of the twentieth century virtuoso. The pianists of to-day refer to it as a symphony with piano obligato. It has since been played here by Siloti. The last movement is the most Russian, the second being an exquisite pastoral, while the opening allegro is rhythmically noble and broadly eloquent.

"There is no uncertainty in the ring of its first theme, a theme of sonorous nobility and virile assertiveness. The man who made such a theme has the blood of musical giants in his veins; peradventure the blood is a bit crossed with a Calmuck strain. The first movement is admirably developed, and the orchestra and piano have it out hammer and tongs fashion, the piano getting the better of the situation, particularly in the tremendous cadenza set in a decidedly unconventional place in the movement. The

second movement contains some lovely writing, and the piano has to concede to the violin a solo of charming interest, although it later takes its revenge by playing the melody harmonically amplified."

FANTASIE, "Francesca da Rimini,"

Tschaikowsky

(Peter Ilyitsch Tschaikowsky, the greatest Russian composer, one of the few of his nation whose breadth of view has raised him from a national to a universal genius, was born in 1840, the son of a government civil engineer of good family. He was intended for a lawyer, but studied music as a pastime. At the age of nineteen he began the serious study of music in the Conservatory of St. Petersburg, then newly founded. Six years later he was appointed professor of harmony in the Conservatory of Moscow. During his twelve years of service in that position he developed his talent and individuality in composition. At one time he was strongly drawn toward what was called the New National School of Russian composition, as represented by Borodin, Cui, Moussorgsky, and Rimsky-Korsakow. But their aims were too narrow for his expanding genius, and, while remaining on friendly terms, he relinquished to them the propaganda of purely Russian music. Through correspondence he made the acquaintance of Mme. von Meck, through whose financial assistance he was able to resign his post as teacher and devote his entire time to travel and composition. Tschaikowsky died in 1893, soon after the completion of his sixth symphony. He was a man of peculiarly sensitive temperament—quiet, gentle, and inclined to melancholy, but withal manly and firm.)

Dante's poem of Francesca and Paolo, as found in the fifth canto of the "Inferno," is the key to the music. Coming into the second circle of Hell, Dante encounters Francesca, who relates her story, how she and Paolo, reading together the story of Lancelot, learned first of love and then to love each other.

> "No greater grief than to remember days
> Of joy, when misery is at hand."

First Concert.

PIANO SOLOS—*a.* Tolle Gesellschaft ***Dohnanyi***
b.* Nocturne, D-flat Major** ***Chopin
c.* Rhapsodie, No. 12** ***Liszt

MLLE. MERO.

STEPPENSKIZZE, ***Borodin***

A SKETCH OF THE PLAINS OF CENTRAL ASIA.

In the silence of the sandy plains of central Asia sounds the first refrain of a peaceful Russian song; also is heard the melancholy sounds of songs of the Orient, and in the distance the sounds of approaching horses and camels.

A caravan escorted by Russian soldiers traversing the immense desert continue their long journey without fear, confident in the protection of the Russian guard.

The caravan advances.

The songs of the Russians mingle with those of the natives in the same weird harmonies.

Their refrains linger long in the desert, and are finally lost in the distance.

OVERTURE to the Opera,
"Rienzi, the Last of the Tribunes," ***Richard Wagner***

(Born at Leipsic, May 23, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi." And thus was revived his long-cherished idea of making the last of the tribunes the hero of a grand opera. "My impatience of a degrading plight now mounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood

MR. CLAUDE CUNNINGHAM, Baritone

was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warriors' dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842. The cast was as follows: Rienzi, Tichatschek; Irene, Miss Wüst; Steffano Colonna, Dettmer; Adriano, Mme. Schröder-Devrient; Paolo Orsini, Wächter; Raimondo, Vestri; Baroncelli, Reinhold; Cecco del Vecchio, Risse; a Messenger of Peace, Thiele. Reissiger conducted. The performance began at

six p.m., and the curtain did not fall until after midnight. The orchestra consisted of from sixty to seventy players, and the strings were somewhat overbalanced by the wind instruments. Lipinski was concert-master. The chorus numbered forty-four, but for the finales the garrison choir was drawn upon. Wagner received as an honorarium three hundred thalers, about two hundred and twenty-five dollars. The ordinary fee for an opera was twenty louis d'or.

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878. The cast was as follows: Adriano, Eugenia Pappenheim; Irene, Miss Alexandre Herman; Rienzi, Charles R. Adams; Paolo Orsini, A. Blum; Steffano Colonna, H. Wiegand; Raimondo, F. Adolphe; a Messenger of Peace, Miss Cooney. The conductor was Max Maretzek.

The first performance of the overture in Boston was from manuscript, November 19, 1853.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, one serpent, two valve trumpets, two plain trumpets, three trombones, one ophicleide, kettledrums, two snare drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double bassoon, and the ophicleide by the bass tuba.

All the themes of the overture are taken from the opera itself. The overture begins with a slow introduction, molto sostenuto e maestoso, D major, 4-4 time. It opens with "a long-sustained, swelled, and diminished A on the trumpet," in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. The majestic cantilena of the violins and the 'celli is the theme of Rienzi's prayer in the fifth act. The development of this theme is abruptly cut off by passage-work,

which leads in crescendo to a fortissimo return of the theme in the brass against ascending series of turns in the first violins. The development of the theme is again interrupted, and recitative-like phrases lead to a return of the trumpet call, interspersed with tremolos in the strings. The last prolonged A leads to the main body of the overture.

This begins Allegro energico, D major, 2-2 time, in the full orchestra on the first theme, that of the chorus, "Gegrüsst sei hoher Tag!" at the beginning of the first finale of the opera. The first subsidiary theme enters in the brass, and it is the theme of the battle hymn ("Santo spirito cavaliere") of the revolutionary faction in the third act. A transitional passage in the 'celli leads to the entrance of the second theme,—Rienzi's prayer, already heard in the introduction of the overture,—which is now given, allegro, in A major, to the violins. The "Santo spirito cavaliere" theme returns in the brass, and leads to another and joyful theme, that of the stretto of the second finale, "Rienzi, dir sei Preis," which is developed with increasing force.

Second Concert.

Friday Evening, May 12, 1911.

CHORUS AND ORCHESTRA.

MR. JOHN J. BISHOP, CONDUCTOR.

Soloists.

MME. CORINNE RIDER-KELSEY ..... *Soprano*
MISS PEARL BENEDICT ..... *Contralto*
MR. DANIEL BEDDOE ..... *Tenor*
MR. CLAUDE CUNNINGHAM ..... *Baritone*

"ELIJAH," ***Felix Mendelssohn-Bartholdy***

It was during the year 1837 that Mendelssohn, reading the nineteenth chapter of the First Book of Kings, was struck with the suggestion in the eleventh verse, "Behold, the Lord passeth by," and remarked that therein lay a splendid foundation for an oratorio. The following year, the preparation of the book was discussed with friends, and passages and scenes were sketched. Then the matter lay dormant. In 1840 the composer again began work upon the theme, and in 1842 he was still working upon the book. In 1844 he was invited to conduct the festival in Birmingham, England, in 1846, and he seems to have thereupon decided to prepare "Elijah" for presentation at that time. In May, 1846, much of the work was sent to England for translation; in July the oratorio was completed; and on August 18, Mendelssohn began rehearsals in London. The first performance was on August 26, at

Birmingham. The new "Elijah" was received with every evidence of sincerest admiration and enjoyment, and promptly took its place in the front rank of works of like nature. The sixty odd years since that first performance have furnished cumulative proof that the opinion of the first audience was based on good judgment. Mendelssohn wrote to his brother concerning this performance:—

"No work of mine ever went so admirably the first time of execution, or was received with such enthusiasm by both the musicians and the audience, as this oratorio. It was quite evident at the first rehearsal in London that they liked it, and liked to sing and play it; but I own I was far from anticipating that it would acquire such fresh vigor and impetus at the performance. Had you only been there! During the whole two hours and a half that it lasted, the large hall, with its two thousand people, and the large orchestra, were so fully intent on the one object in question that not the slightest sound was to be heard among the whole audience, so that I could sway at pleasure the enormous orchestra and choir, and also the organ accompaniments. How often I thought of you during the time! More especially, however, when 'The sound of abundance of rain' came, and when they sang and played the final chorus with furore, and when, after the close of the first part, we were obliged to repeat the whole movement. Not less than four choruses and four airs were encored, and not one single mistake occurred in the first part; there were some afterwards in the second part, but even these were but trifling. A young English tenor (Lockey) sang the last air with such wonderful sweetness that I was obliged to collect all my energies not to be affected, and to continue beating time steadily!"

Even though the composer appears in this letter to be perfectly satisfied with his work, he revised it much before

the following year, when, but a few months before his death, Mendelssohn conducted in London a notable performance of the work as it stands to-day, Queen Victoria being among his audience.

"Elijah" is a dramatic oratorio, that might, with no great effort, be transported to the opera stage. Mendelssohn conceived of his hero as a very real person who should be made to act, to do things with vigor. There is, it is true, no connection of the incidents, some nine in number, taken from the life of the prophet, that form the oratorio. The Bible story of Elijah is related in the First Book of Kings, the seventeenth, eighteenth, and nineteenth chapters. The events recorded are, by the accepted chronology, of about the year 910 B.C. Elijah is abruptly introduced to Bible readers in the first verse of the seventeenth chapter as an inhabitant of Gilead, who makes the daring prophecy to King Ahab that so long as he chooses there shall be drought in the land. Then follows through the seventeenth, eighteenth, and nineteenth chapters a succession of dramatic incidents involving Elijah, A Widow, The Widow's Son, Ahab the King, Obadiah, Governor of the King's House, Jezebel the Queen, and some four hundred and fifty Prophets of Baal and A Youth, who serves as messenger for the prophet.

Briefly told, this is the Bible story: Elijah, having made his unpleasant prediction to King Ahab, is warned by God to hide by the brook Cherith, where ravens shall supply him with food and drink. Later he is advised to move on to Zarephath, where he shall find refuge in the home of a widow, who shall not want while he is her guest. While still in her house, the widow's son falls sick and dies. The widow blames the prophet for this misfortune, and he reassures her by restoring life to the

son. This act secures for Elijah his first acknowledged recognition as a Man of God.

After three years of drought and famine, Elijah is instructed to go to Ahab and prepare him for a renewal of rain storms. On the way the prophet meets Obadiah, a devout man, who chides Elijah for causing so much distress. Elijah replies by asking that his presence be announced to the King. To the King's questioning, Elijah's reply is a demand that there be a test of his influence and that of the prophets of Baal, and these are gathered on Mount Carmel. Altars are erected, bullocks slain and placed on altars. The prophets of Baal spend the day vainly calling on their gods to send down fire to consume the sacrifice. Elijah stands by, mocking. When night begins to fall, he drenches his altar and its sacrifice with water three times, so that the people may see there is no deception or magic. Then he calls upon the Lord God to send down fire. It comes, consuming sacrifice, altar, stones, dust, and water. The people, amazed, obey Elijah's instruction to take away the prophets of Baal and slaughter them. Ahab is told that rain will soon fall, and a messenger is sent three times to the mountain top to watch for clouds. The rain falls in torrents. Following this demonstration, almost every one except Jezebel is convinced that Elijah is a good man to let alone, but Jezebel mourns the loss of Baal's prophets, and promises that Elijah shall suffer their fate within a day.

Elijah hastens to the wilderness, and, naturally downhearted, prays for death, but this is not to be, and after a series of trying experiences, the prophet is found at Mount Horeb, where he witnesses a revelation of the passing of the Lord, mighty and majestic.

Further responsibilities of a public nature are put upon the prophet, and he returns into civilization to perform

them, and somewhat later makes his spectacular disappearance from the earth in a chariot of fire, but with these later days the oratorio has no direct dealing, its story ending with the revelation of the Lord on Mount Horeb.

The scenes which make up the oratorio are the drought prophecy, the raising of the widow's son, the rival sacrifices, the rain in answer to Elijah's appeal, Jezebel's persecution of the prophet, his sojourn in the desert. Reflections upon the narrative furnish the finale.

The oratorio begins with Elijah's prophecy of the drought, a recitative. Then follows the overture, somber, full of the distress of a burdened people and land. The opening chorus voices the suffering, the appeal for aid. Obadiah offers words of comfort and good advice in the beautiful, "If with all your hearts." The people's lamentations continue in the chorus, "Yet doth the Lord see it not." Here breaks in the voice of The Angel directing Elijah to the wilderness, leading up to the double quartet, "For He shall give His angels charge over thee."

Another period is introduced by the angels directing the prophet to move on to The Widow's house. The raising of The Widow's Son furnishes a dramatic colloquy, closing with the chorus, "Blessed are the men who fear Him."

The setting again changes, and Elijah appears before Ahab uttering his magnificent challenge to the priests of Baal. Here follows the barbaric chorus of priests, "Baal, we cry to thee," with the sarcastic mocking of Elijah, "Call him louder"; this wonderfully thrilling scene closes with the peaceful recitative, "Draw near, all ye people." The quartet, "Cast thy burden upon the Lord," is one of the famous oratorio numbers of all time. It fills the moment

MISS KATHLEEN PARLOW, Violinist

of quiet before the tremendous climax of this dramatic episode, for the prophet's call for fire to descend is followed by the passionate chorus, "The fire descends from Heaven"; this in turn followed by the destruction of the false prophets, during which the very difficult solo, "Is not His word like a fire," offers splendid opportunity for the vocalist.

The false prophets disposed of, the drought remains, and Obadiah pleads that help may be given the people. The People, the Prophet, and his messenger have a dialogue passage, preluding the coming of the promised rain, the appearance of which is hailed in the splendid finale of the first part, "Thanks be to God," in which voices and instruments vie in harmonious expression of the composer's interpretation of grateful release from distress.

The second part opens with the brilliant soprano solo, "Hear ye, Israel," with trumpet obligato, the chorus, "Be not afraid," following. The scene in which Elijah rebukes Ahab and denounces Baalism is concluded by Jezebel's inducing the people to slaughter Elijah. He is warned by Obadiah in a beautiful recitative. Next scene, Elijah, alone, resigns himself in the notable aria, "It is enough," and then comes a tenor recitative telling of the prophet's slumber, during which the trio of angels sing the famous unaccompanied, "Lift thine eyes to the mountains." The chorus, "He watching over Israel," is another splendid bit of music. Elijah's waking plaint, "O Lord, I have labored in vain," is answered by the aria, "Oh, rest in the Lord," and this leads to the chorus, "He that shall endure to the end."

Elijah recovers his spirits and longs for the divine presence. This is promised him, and the chorus foretells its coming in the "Behold! God the Lord passed by," an involved composition in which chorus and orchestra are

each handled with marvelous skill. The chorus continues to foretell the concluding events of the prophet's career and the promises of ultimate reward, in which the tenor joins with "Then shall the righteous shine." A quartet, "O come, every one that thirsteth," immediately precedes the fugue, "And then shall your light break forth as the light of the morning," with which the work ends.

PART I.

INTRODUCTION.

RECITATIVE.

Elijah.—As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word.

OVERTURE.

CHORUS.

The People.—Help, Lord! wilt Thou quite destroy us?

The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

RECITATIVE CHORUS.

The deeps afford no water; and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth: the infant children ask for bread, and there is no one breaketh it to feed them!

DUET AND CHORUS.

The People.—Lord! bow Thine ear to our prayer!

Duet.—Zion spreadeth her hands for aid; and there is neither help nor comfort.

RECITATIVE.

Obadiah.—Ye people, rend your hearts, and not your garments, for your transgressions the Prophet Elijah hath sealed the heavens through the word of God. I therefore say to ye, Forsake your idols, return to God; for He is slow to anger, and merciful, and kind and gracious, and repenteth Him of the evil.

AIR.

If with all your hearts ye truly seek me, ye shall ever surely find me. Thus saith our God.

Oh! that I knew where I might find Him, that I might even come before His presence.

CHORUS.

The People.—Yet doth the Lord see it not: He mocketh at us; His curse hath fallen down upon us; His wrath will pursue us, till He destroy us!

Second Concert.

For He, the Lord our God, He is a jealous God; and He visiteth all the father's sins on the children to the third and fourth generation of them that hate Him. His mercies on thousands fall—fall on all them that love Him, and keep His commandments.

Recitative.

An Angel.—Elijah, get thee hence; depart, and turn thee eastward: thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there; so do according unto His word.

Double Quartet.

Angels.—For He shall give His angels charge over thee; that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

Recitative.

An Angel.—Now Cherith's brook is dried up, Elijah, arise and depart, and get thee to Zarephath; thither abide; for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

Recitative and Air.

The Widow.—What have I to do with thee, O man of God? art thou come to me, to call my sin unto remembrance?—to slay my son art thou come hither? Help me, man of God! my son is sick! and his sickness is so sore, that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper!

Elijah.—Give me thy son. Turn unto her, O Lord, my God; in mercy help this widow's son! For Thou art gracious, and full of compassion, and plenteous in mercy and truth. Lord, my God, O let the spirit of this child return, that he again may live!

The Widow.—Wilt thou show wonders to the dead? Shall the dead arise and praise thee?

Elijah.—Lord, my God, O let the spirit of this child return, that he again may live!

The Widow.—The Lord hath heard thy prayer, the soul of my son reviveth!

Elijah.—Now behold, thy son liveth!

The Widow.—Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

Both.—Thou shalt love the Lord thy God with all thine heart, and

with all thy soul, and with all thy might.

O blessed are they who fear Him!

CHORUS.

Blessed are the men who fear Him: they ever walk in the ways of peace. Through darkness riseth light to the upright. He is gracious, compassionate; He is righteous.

RECITATIVE.

ELIJAH, AHAB, AND CHORUS.

Elijah.—As God the Lord of Sabaoth liveth, before whom I stand, three years this day fulfilled, I will show myself unto Ahab; and the Lord will then send rain again upon the earth.

Ahab.—Art thou Elijah? art thou he that troubleth Israel?

Chorus.—Thou art Elijah, he that troubleth Israel!

Elijah.—I never troubled Israel's peace: it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands: and thou hast followed Baalim!

Now send and gather to me, the whole of Israel unto Mount Carmel: there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose God is the Lord.

Chorus.—And then we shall see whose God is the Lord.

Elijah.—Rise, then, ye priests of Baal: select and slay a bullock, and put no fire under it: uplift your voices, and call the god ye worship; and I then will call on the Lord Jehovah; and the God who by fire shall answer, let him be God.

Chorus.—Yea; and the God who by fire shall answer, let him be God.

Elijah.—Call first upon your god: your numbers are many: I, even I, only remain, one prophet of the Lord! Invoke your forest-gods and mountain-deities.

CHORUS.

Priests of Baal.—Baal, we cry to thee! hear and answer us! Heed the sacrifice we offer! Hear us! O hear us, Baal!

Hear, mighty god! Baal, O answer us! Let thy flames fall and extirpate the foe! O hear us, Baal!

RECITATIVE.

Elijah.—Call him louder; for he is a god! He talketh; or he is pursuing; or he is in a journey; or, peradventure, he sleepeth: so awaken him: call him louder.

CHORUS.

Priests of Baal.—Hear our cry, O Baal! now arise! wherefore slumber?

RECITATIVE AND AIR.

Elijah.—Call him louder! he heareth not. With knives and lancets cut yourselves after your

manner: leap upon the altar ye have made: call him, and prophesy! Not a voice will answer you; none will listen, none heed you.

Priests of Baal.—Hear and answer, Baal! Mark! how the scorner derideth us! Hear and answer!

RECITATIVE AND AIR.

Elijah.—Draw near, all ye people: come to me!

Lord God of Abraham, Isaac, and Israel! this day let it be known that Thou art God; and I am Thy servant! O show to all this people that I have done these things according to Thy word! O hear me, Lord, and answer me; and show this people that Thou art Lord God; and let their hearts again be turned!

QUARTET.

Angels.—Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall: He is at thy right hand.

Thy mercy, Lord, is great; and far above the heavens. Let none be made ashamed that wait upon Thee.

RECITATIVE.

Elijah.—O Thou, who makest Thine angels spirits;—Thou, whose ministers are flaming fires, let them now descend!

CHORUS.

The People.—The fire descends from heaven; the flames consume his offering!

Before Him upon your faces fall! The Lord is God: O Israel, hear! Our God is one Lord: and we will have no other gods before the Lord!

RECITATIVE.

Elijah.—Take all the prophets of Baal; and let not one of them escape you: bring them down to Kishon's brook, and there let them be slain.

CHORUS.

The People.—Take all the prophets of Baal; and let not one of them escape us: bring all, and slay them!

AIR.

Elijah.—Is not His word like a fire: and like a hammer that breaketh the rock into pieces?

For God is angry with the wicked every day: and if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready.

AIR.

Woe unto them who forsake Him! destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him.

RECITATIVE AND CHORUS.

Obadiah.—O man of God, help thy people! Among the idols of

the Gentiles, are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

Elijah.—O Lord, Thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, O Lord: regard the distress of Thy people: open the heavens and send us relief: help, help Thy servant now, O God!

The People.—Open the heavens and send us relief: help, help Thy servant now, O God!

Elijah.—Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

The Youth.—There is nothing. The heavens are as brass above me.

Elijah.—When the heavens are closed up because they have sinned against Thee, yet if they pray and confess Thy name, and turn from their sin when Thou dost afflict them; then hear from heaven, and forgive the sin! Help! send Thy servant help, O God!

The People.—Then hear from heaven and forgive the sin! Help! send Thy servant help, O God!

Elijah.—Go up again, and still look toward the sea.

The Youth.—There is nothing. The earth is as iron under me!

Elijah.—Hearest thou no sound of rain?—seest thou nothing arise from the deep?

The Youth.—No; there is nothing.

Elijah.—Have respect to the prayer of Thy servant, O Lord, my God! Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember, Lord!

The Youth.—Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and with wind: the storm rusheth louder and louder.

The People.—Thanks be to God, for all His mercies!

Elijah.—Thanks be to God, for He is gracious, and His mercy endureth forevermore!

Chorus.

Thanks be to God! He laveth the thirsty land! The waters gather; they rush along; they are lifting their voices!

The stormy billows are high; their fury is mighty. But the Lord is above them, and Almighty.

PART II.

Air.

(*With Trumpet Obligato.*)

Hear ye, Israel; hear what the Lord speaketh: "Oh, hadst thou heeded my commandments!"

Who hath believed our report; to whom is the arm of the Lord revealed?

Thus saith the Lord, the Redeemer of Israel, and his Holy One, to him oppressed by tyrants:

thus saith the Lord: I am He that comforteth; be not afraid, for I am thy God; I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord thy Maker, who hath stretched forth the heavens, and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee.

CHORUS.

Be not afraid, saith God the Lord. Be not afraid! thy help is near. God, the Lord thy God, saith unto thee, "Be not afraid!"

Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee.

RECITATIVE AND CHORUS.

Elijah.—The Lord hath exalted thee from among the people: and over His people Israel hath made thee king. But thou, Ahab, hast done evil to provoke Him to anger above all that were before thee: as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove and an altar to Baal, and served him and worshiped him. Thou hast killed the righteous, and also taken possession.

And the Lord shall smite all Israel, as a reed is shaken in the water; and He shall give Israel up, and thou shalt know He is the Lord.

The Queen.—Have ye not heard he hath prophesied against all Israel?

Chorus.—We heard it with our ears.

The Queen.—Hath he not prophesied also against the King of Israel?

Chorus.—We heard it with our ears.

The Queen.—And why hath he spoken in the name of the Lord? Doth Ahab govern the kingdom of Israel while Elijah's power is greater than the king's?

The gods do so to me, and more; if, by to-morrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the brook of Kishon!

Chorus.—He shall perish!

The Queen.—Hath he not destroyed Baal's prophets?

Chorus.—He shall perish!

The Queen.—Yea, by the sword he destroyed them all!

Chorus.—He destroyed them all!

The Queen.—He also closed the heavens!

Chorus.—He also closed the heavens!

The Queen.—And called down a famine upon the land.

Chorus.—And called down a famine upon the land.

The Queen.—So go ye forth and seize Elijah, for he is worthy to die; slaughter him! do unto him as he hath done!

Second Concert.

Recitative.

Obadiah.—Man of God, now let my words be precious in thy sight. Thus saith Jezebel: "Elijah is worthy to die." So the mighty gather against thee, and they have prepared a net for thy steps; that they may seize thee, that they may slay thee. Arise, then, and hasten for thy life; to the wilderness journey. The Lord thy God go with thee; He will not fail thee, He will not forsake thee. Now begone, and bless me also.

Elijah.—Though stricken, they have not grieved! Tarry here, my servant: the Lord be with thee. I journey hence to the wilderness.

Air.

(*With Violoncello Obligato.*)

Elijah.—It is enough, O Lord; now take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity!

I have been very jealous for the Lord God of Hosts; for the children of Israel have broken Thy covenant, thrown down Thine altars, and slain Thy prophets with the sword; and I, even I, only am left; and they seek my life to take it away.

Recitative.

See, now he sleepeth beneath a juniper tree in the wilderness: and there the angels of the Lord encamp round about all them that fear Him.

Trio.

Angels.—Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, Thy foot shall not be moved: thy Keeper will never slumber.

Chorus.

Angels.—He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.

Recitative.

An Angel.—Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go; to Horeb, the mount of God.

Elijah.—O Lord, I have labored in vain; yea, I have spent my strength for naught!

O that Thou wouldst rend the heavens, that Thou wouldst come down; that the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works!

O Lord, why hast Thou made them to err from Thy ways, and hardened their hearts that they do not fear Thee? O that I now might die!

Air.

O rest in the Lord; wait patiently for Him, and He shall give

MME. CORINNE RIDER-KELSEY, Soprano

thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil doers.

RECITATIVE.

Elijah.—Night falleth round me, O Lord! Be Thou not far from me! hide not Thy face, O Lord, from me: my soul is thirsting for Thee, as a thirsty land.

An Angel.—Arise, now! get thee without, stand on the mount before the Lord; for there His glory will appear and shine on thee! Thy face must be veiled, for He draweth near.

CHORUS.

Behold! God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord: but yet the Lord was not in the tempest.

Behold! God the Lord passed by! And the sea was upheaved, and the earth was shaken; but yet the Lord was not in the earthquake.

And after the earthquake there came a fire; but yet the Lord was not in the fire.

And after the fire there came a still, small voice; and, in that still voice, onward came the Lord.

RECITATIVE.

Above Him stood the Seraphim, and one cried to another:

QUARTET AND CHORUS.

Angels.—Holy, holy, holy is God the Lord—the Lord Sabaoth. Now His glory hath filled all the earth.

Elijah.—I go on my way in the strength of the Lord. For Thou art my Lord; and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth, and my flesh shall also rest in hope.

AIR.

Elijah.—For the mountains shall depart, and the hills be removed; but Thy kindness shall not depart from me, neither shall the covenant of Thy peace be removed.

CHORUS.

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai, and heard the judgments of the future; and in Horeb, its vengeance.

And when the Lord would take him away to heaven, lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to heaven.

AIR.

Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away forever.

QUARTET.

O! come every one that thirsteth, O come to the waters; come unto Him. O hear, and your souls shall live forever!

CHORUS.

And then shall your light break forth as the light of morning breaketh; and your health shall speedily spring forth then, and the glory of the Lord ever shall reward you.

Lord, our Creator, how excellent Thy name is in all the nations! Thou fillest heaven with Thy glory. Amen!

Third Concert.

Saturday Afternoon, May 13, 1911.

BOSTON FESTIVAL ORCHESTRA.

MR. EMIL MOLLENHAUER, CONDUCTOR.

Soloist.

MISS KATHLEEN PARLOW.....*Violinist*

INTRODUCTION AND DANCE of the Apprentices, from Act III, "Die Meistersinger," ***Wagner***

The "vorspiel" is a vivid delineation of mediæval German life, full of festival pomp, stirring action, glowing passion, and exuberant humor. The first act opens in the Church of St. Katherine at Nuremberg, with the singing of a chorale to organ accompaniment. During the chorale and its interludes a quiet love scene is being enacted between Eva, daughter of the wealthy goldsmith, Veit Pogner, and Walter von Stolzing, a noble young knight. The attraction is mutual. Eva is ready to become his bride, but it is necessary that her husband should be a master-singer. Rather than give up the hand of the fair Eva, Walter, short as the time is, determines to master the precepts and enter the lists. As Eva and her attendant, Magdalena, leave the church, the apprentices enter to arrange for the trial, among them David, the friskiest of them all, who is in love with Magdalena. He volunteers to give Walter some instructions, but they do not avail him much in the end, for the lesson is sadly disturbed by the gibes of the boys, in a scene full of musical humor. At last Pogner and Beckmesser, the marker, who is also a

competitor for Eva's hand, enter from the sacristy. After a long dialogue between them the other masters assemble, Hans Sachs, the cobbler bard, coming in last. After calling the roll, the ceremonies open with a pompous address by Pogner ("Das schöne Fest, Johannis-Tag"), in which he promises the hand of Eva, "with my gold and goods beside," to the successful singer on the morrow, which is John the Baptist's Day. After a long parley among the gossiping masters, Pogner introduces Walter as a candidate for election. He sings a charming song ("So rief der Lenz in den Wald"), and as he sings, the marker, concealed behind a screen, is heard scoring down the faults. When he displays the slate it is found to be covered with them. The masters declare him outsung and rejected, but Hans Sachs befriends him, and demands he shall have a chance for the prize.

The second act discloses Pogner's house and Sachs' shop. The apprentices are busy putting up the shutters, and are singing as they work. Walter meets Eva and plots an elopement with her, but Sachs prevents them from carrying out their rash plan. Meanwhile Beckmesser makes his appearance with his lute for the purpose of serenading Eva and rehearsing the song he is to sing for the prize on the morrow. As he is about to sing, Sachs breaks out into a rollicking folk-song ("Jerum, jerum, halla, halla, he!"), in which he sings of Mother Eve and the troubles she had after she left Paradise, for want of shoes. At last he allows Beckmesser a hearing, provided he will permit him to mark the faults with his hammer upon the shoe he is making. The marker consents, and sings his song ("Den Tag seh' ich erscheinen"), accompanied with excruciating roulades of the old-fashioned conventional sort; but Sachs knocks so often that his shoe is finished long before Beckmesser's song. This

is his first humiliation. Before the act finishes he is plunged into still further trouble, for David suspects him of designs upon Magdalena, and a general quarrel ensues.

The third act opens upon a peaceful Sunday morning scene in the sleepy old town, and shows us Sachs sitting in his armchair at the window reading his Bible, and now and then expressing his hopes for Walter's success, as the great contest is soon to take place. At last he leans back, and after a brief meditation commences a characteristic song ("Wahn! wahn! Ueberall wahn!"). The situation then suddenly changes. The stage setting represents an open meadow on the banks of the Pegnitz. The river is crowded with boats. The plain is covered with tents full of merrymakers. The different guilds are continually arriving. A livelier or more stirring scene can hardly be imagined than Wagner has here pictured, with its accompaniment of choruses by the various handicraftsmen, their pompous marches, and the rural strains of town pipers. Walter wins the day and the hand of Eva. Exultant Sachs trolls out a lusty lay ("Verachtet mir der Meister nicht"), and the stirring scene ends with the acclamations of the people ("Heil Sachs! Hans Sachs! Heil Nurnberg's theurem Sachs!").

[Miss Kathleen Parlow, violinist, was born at Calgary, Alberta, Canada, in 1890. Her mother, born in New Brunswick, played the violin. Miss Parlow's parents moved to California when she was five years old. She studied in San Francisco with Mr. Conrad of that city for five years and for a similar period with Henry Holmes. Her first performance in public in San Francisco was at the age of six years.

In 1905 Miss Parlow went to London, and gave a recital on March 23, 1905. On November 1, 1905, she played with the London Symphony Orchestra, and in that year she was commanded to play before the queen. Feeling the need of further study, Miss Parlow took lessons of Leopold Auer for eighteen months. In the course of this

period she played in public at Helsingfors and Riga. In July, 1907, she was chosen to play at the Russian concert conducted by Glazounoff at the International Musical Festival held at Ostend. In November, 1907, she began an extensive tour of northern Europe. She has since that year led the life of a virtuoso.

Her first appearance in the United States since 1905 was on December 1, 1910, with the Russian Symphony Society, when she played Tschaikowsky's concerto.]

CONCERTO in D Major, for Violin, Op. 35,
Peter Tschaikowsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877-78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek. I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him

exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i. e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement." On April 29 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote

to-day another Andante, which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus. I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved; the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann, with pianoforte accompaniment, on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New

MR. DANIEL BEDDOE, Tenor

York, Mr. Walter Damrosch, conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Mr. Timothee Adamowski on December 2, 1893; the whole concerto was played at like concerts by Mr. Alexandre Petschnikoff on January 27, 1900; by Miss Maud Powell on April 13, 1901; by Mr. Karl Barleben, April 1, 1905; by Mr. Alexandre Petschnikoff, November 24, 1906; by Mr. Mischa Elman, January 2, 1909; by Mr. Fritz Kreisler, April 9, 1910.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

The first movement, Allegro moderato, D major, 4-4 time, opens with brief preluding in strings and wood-wind, but without any thematic connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the movement; this third part is in regular relation to the first part. There is a long coda.

The second movement (Canzonetta: Andante, G minor, 3-4 time) begins with a dozen introductory measures in wood-wind and horns after the nature of a free instru-

mental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard again, but are interrupted by the solo violin. There is a short coda, which is connected with the finale.

The finale (Allegro vivacissimo, D major, 2-4 time) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

The concerto was dedicated first to Leopold Auer. Tschaikowsky, in the diary of his tour in 1888, wrote: "I

do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (January 16, 1882) that Auer had been "intriguing against him." Peter's brother, Modest, explains this by saying: "It had been reported to Peter that Auer had dissuaded Emile Sauret from playing the concerto in St. Petersburg;" but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto. The first that dared to play it was Adolf Brodsky. An interesting letter from him to Tschaikowsky after the first performance in Vienna (1881) is published in Modest's "Life" of his brother (vol. II., p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris, which turned out unluckily for me,—I had to bear many rude things from Colonne and Pasdeloup,—fired my energy (misfortune always does this to me, but when I am fortunate, then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties.

When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me; I should thank you; for it was only the wish to know the new concerto that induced Hans Richter, and later the Philharmonic Orchestra, to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything *pianissimo,* not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it."

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky, there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter. Out of ten critics only two, and they were the least important, reviewed the concerto favorably. The review by Eduard Hanslick, who was born hating program music and the Russian school, was extravagant in its bitterness, and caused Tschaikowsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his concerto popular. Tschaikowsky wrote from Rome, December 27, 1881, to Jurgenson: "My dear, I saw lately in a café a number of the *Neue Freie Presse*

in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

SCHERZO PIZZICATO OSTINATO, from Symphony No. 4, in F Minor, Op. 36, ***Peter Ilyitch Tschaikowsky***

The first movement begins with a short, slow introduction, Andante sostenuto in F minor (3-4 time), with a fortissimo phrase of the horns and bassoons in octaves, the trombones and tuba coming in toward the end. This opening phrase is immediately answered by all the higher wood-wind and trumpets in octaves against strong harmonies in the horns, trombones, bassoons, and tuba. Some brief further developments, in the course of which there is some very impressive enharmonic modulation, close the introduction.

The main body of the movement, Moderato con anima (in movimento di valse) in F minor (9-8 time), begins with the exposition of the gracefully undulating first theme, with the melody in the first violins and 'celli in octaves against a simple accompaniment in the other strings and horns; the development of the theme is car-

ried forward by the wood-wind against an accompaniment in the strings. This accompaniment is marked by frequent rhythmic eccentricities and syncopations. The entire development of the theme, by various orchestral combinations, is very extended and often amounts to actual working-out; it swells at times to fortissimo, dying away at last through a languid rallentando to piano and pianissimo. This long and elaborate development is followed by a change to the relative A-flat major, Moderato assai, quasi Andante. A daintily tripping phrase of the clarinet, answered by short descending chromatic scale-passages in other wood-wind instruments, and a tremulous rising and falling arpeggio in the violas to a simple accompaniment in the other strings, seems at first as if it must be the second theme, but it is in reality only the bright quasi-humorous counter-theme to the graceful, sensuous second theme, which latter soon makes its appearance in the 'celli, the wood-wind keeping up the simultaneous development of the counter-theme. The theme then passes into the flutes and oboes in octaves, the counter-theme coming alternately in the clarinets and bassoons. The development of this theme is so concise that its appearance seems almost episodic. At a sudden change to B major the development is interrupted by the pianissimo reappearance of the first theme, or a rhythmic modification thereof in the wood-wind. Now ensues a short struggle; while one part of the orchestra tries to go on with the second theme, another part keeps insisting with more and more emphasis upon the first, which in the end carries the day and comes in for some new elaborate developments. As a conclusion-theme we at last recognize the strong phrase of the slow introduction, fortissimo and double fortissimo in the trumpets and other wind instruments, thus ending the first part of the movement.

Third Concert.

Now follows an elaborate free fantasia, which is devoted, however, entirely to the working-out of the first theme. This persistent harping on the first theme renders its reappearance in the tonic at the beginning of the third part of the movement unnecessary; after it has flashed forth in all the splendor of double fortissimo of the full orchestra (in D minor), the third part of the movement begins with the return of the counter-theme to the second theme (also in D minor), which is followed in turn by the second theme itself in F major in the horn against the counter-theme in the wood-wind. From this point to the beginning of the coda, the development is a sufficiently exact reproduction of the first part of the movement. The coda is short and strongly dramatic; it runs wholly on the first theme. The whole movement may be called a sort of ideal waltz.

The second movement, Andantino in modo di canzona in B-flat minor (2-4 time), is extremely simple in form. It presents the development—almost in the form of variations—of a melancholy little theme in B-flat minor and a stronger, more march-like subsidiary in A-flat major. There is a middle part, Piu mosso in F major, in which a rude, uncouth peasant melody is developed as a sort of trio.

The third movement, Scherzo, pizzicato ostinato, Allegro in F major (2-4 time), is built on a quite original plan. Its title, "Pizzicato ostinato," is to a certain extent a misnomer; for, though the strings are never played with the bow from beginning to end, their pizzicato is by no means incessant. The movement consists of the successive presentation and development of three contrasted themes, one for all the strings pizzicati, the other for the wood-wind, the third for all the brass and kettledrums. The devel-

opment of the second and third themes (wood-wind and brass) is at times simultaneous.

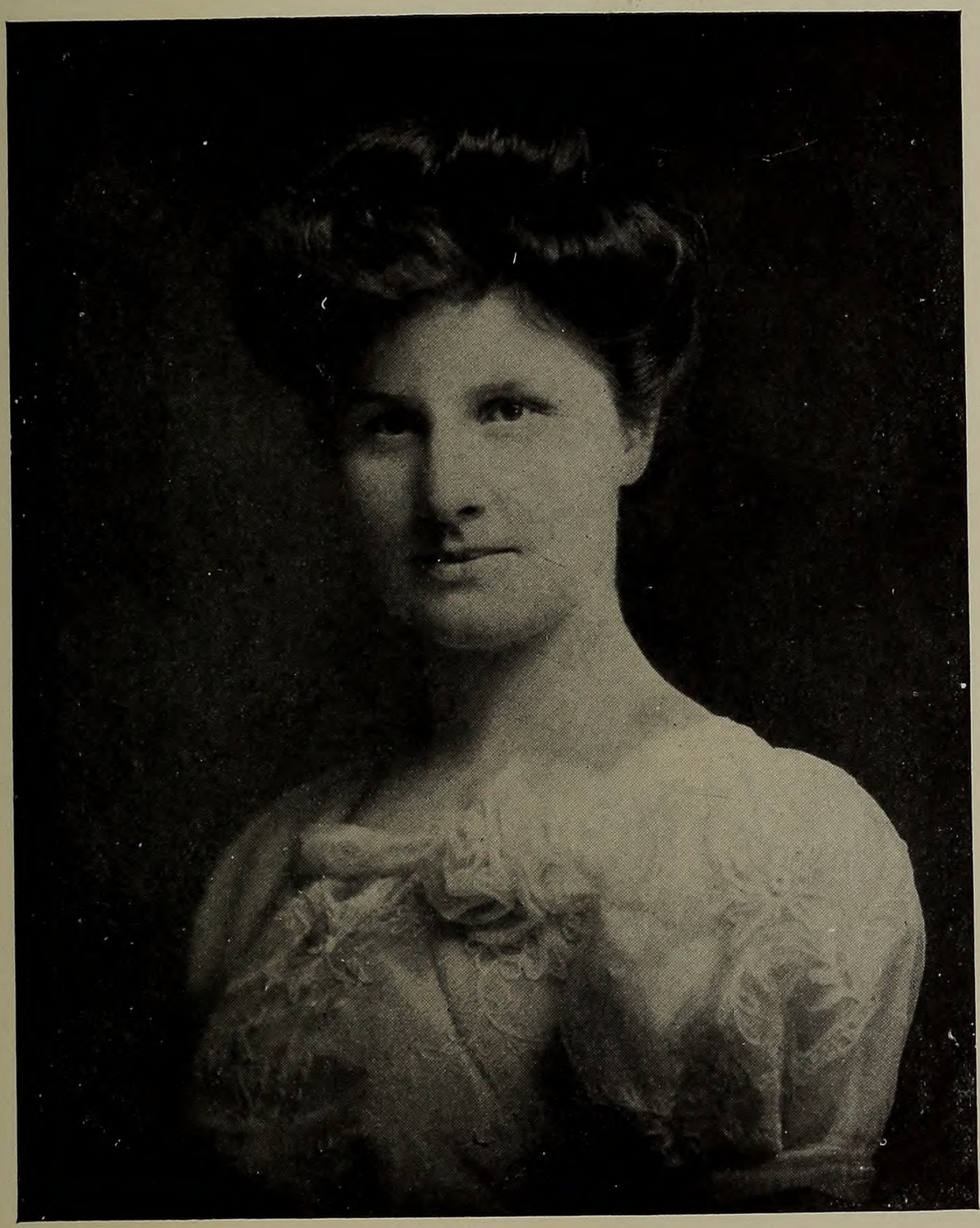
The fourth movement, Finale, Allegro con fuoco in F major (4-4 time), is a brilliant, well-nigh frenetic rondo. There are three principal themes. The first of these is briefly exposed at the beginning of the movement by all the strings and wood-wind fortissimo in octaves against resounding sustained chords in the brass. The second follows immediately,—a curious little phrase of the wood-wind that is repeated with Komarinskaya-like persistency. The third theme appears after a return of the first,—a rollicking, march-like theme, given out fortissimo in harmony by the full orchestra. The elaborate working-out of these three themes in rondo form constitutes the whole of the movement, save that toward the end—just before the coda—the resounding phrase of the slow introduction to the first movement returns once more in the double fortissimo of all the wind instruments.

This symphony is scored for one piccolo flute, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, and the usual strings, to which are added triangle and bass drum and cymbals in the finals. The score is dedicated "A mon meilleur ami (To my best friend)."

TONE POEM, Op. 20, "Don Juan," ***Richard Strauss***

(Born in Munich, June 11, 1864; still living.)

Richard Strauss is to many the artistic problem of the hour. That his art is vital none can deny; that he seeks new paths is conceded. Whether he is justified in so doing is the question that has been asked ever since he sounded a new note in his great orchestral works, of which



MISS JOSEPHINE KNIGHT, Soprano

the one on our program is by no means the least. Whatever one thinks of works like "Don Quixote" and "Heldenleben," "Don Juan" and "Tod und Verklaerung" powerfully portray all that is implied in their titles. That they have titles and that an explanation is necessary if one is to arrive at an understanding of the specific meaning of these works, place them distinctly in that class of "program music" developed by the one who seems to have been his inspiration, Franz Liszt. The present work was performed for the first time at Weimar, in 1889, and is based on Lenau's poem, which we quote as follows:—

O magic realm, illimited, eternal,
Of gloried woman, loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon you the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty's service and employ,
Grieving the one, that all I may enjoy.
The fragrance from one lip to-day is breath of spring;
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has this to that one yonder,—
Not up from ruins by my temples builded.

Yea, Love life is, and ever must be new,
Cannot be changed, or turned in new direction;
It cannot but there expire, here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique;
So must the Love be that would Beauty seek!
So long as youth lives on with pulse afire,
Out to the chase! To victories new aspire!

It was a wondrous lovely storm that drove me;
Now it is o'er, and calm all round above me.
Sheer dead is every wish; all hopes o'ershrouded.
'Twas perhaps a flash from heaven so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet perhaps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

VIOLIN SOLOS

a—Romance in F — *Beethoven*
b—La Ronde des Lutins — *Bazzini*

MISS PARLOW.

SYMPHONY No. 5 in C Minor, Op. 67 — *Beethoven*

Allegro con brio (C minor)
Andante con moto (A-flat major)
Scherzo (C minor)
Finale (C major)

(Ludwig van Beethoven was born December 16, 1770, at Bonn; died March 26, 1827, at Vienna.)

The following is a translation of an analysis of the symphony, written by Berlioz:—

"This symphony, without doubt the most famous of the nine, is also, in my opinion, the first in which Beethoven gave free rein to his stupendous imagination, and rejected all foreign aid or support whatever. His first, second, and fourth symphonies are constructed on the old known forms, more or less extended, and infused with the brilliant and passionate inspiration of his vigorous

youth. In the third—the Eroica—the limits are no doubt enlarged, and the ideas are gigantic; but it is impossible not to recognize throughout it the influence of the great poet whom Beethoven had long worshiped. Beethoven read his Homer diligently, in the true spirit of the Horatian adage—*'Nocturna versata manu, versate diurna'*; and, in the magnificent musical epic of which we are speaking, whether it were inspired by Napoleon or not, the recollections of the 'Iliad' are as obvious as they are splendid. But, on the other hand, the symphony in C minor appears to me to be the direct and unmixed product of the genius of its author, the development of his most individual mind. His secret sorrows, his fits of rage or depression, his visions by night, and his dreams of enthusiasm by day, form the subject of the work; while the forms of both melody and harmony, rhythm, and instrumentation are as essentially new as they are powerful and noble.

"FIRST MOVEMENT.

"The first movement is devoted to the representation of the disorder and confusion of a great mind in despair—not that concentrated, calm despair which appears outwardly resigned, nor the stunned, dumb distress of Romeo when he hears of the death of Juliet, but rather the tremendous fury of Othello, when Iago communicates to him the venomous calumnies which convince him of Desdemona's guilt.

"One instant it is a delirious rage venting itself in frantic cries, the next it is absolute exhaustion, in which the mind is filled with self-pity and able to utter mere groans of regret. Those convulsive gasps of the orchestra; those chords tossed backward and forward between the wind and the strings, each time feebler than before, like the difficult breathing of a dying man; the sudden,

violent outburst into which the orchestra revives, as if animated with the fury of the thunderbolt; the momentary hesitation of the trembling mass before it falls headlong in two fiery unisons, more like streams of lava than of sound—surely a style so impassioned as this is beyond anything ever before produced in instrumental music.

"SECOND MOVEMENT.

"The Andante has some characteristics in common with the slow movements of the seventh and fourth symphonies. It shares the melancholy dignity of the one and the touching grace of the other. The subject is given out by the tenors and 'celli in unison, with a simple accompaniment, pizzicato, in the double basses. This is followed by a phrase of the flutes, oboes, clarinets, and bassoons, with its echo in the violins, which returns no less than four times during the movement, and each time exactly as before, key and all, whatever changes may have been made in the principal subject. This persistence in a phrase at once so simple and so profoundly melancholy produces by degrees an impression on the hearer which it is impossible to describe, and which is certainly more vivid than any impression of the kind that I ever remember. Beethoven has left a precious record of pathos in the fourth and last appearance of the melody, where, by a slight alteration of the notes, a trifling extension of the phrase, and management of the nuance all his own, he has produced one of the most touching effects to be found anywhere.

"THIRD MOVEMENT.

"The Scherzo is an extraordinary composition; the very opening, though containing nothing terrible in itself, produces the same inexplicable emotion that is caused by the

MISS PEARL BENEDICT, Contralto

gaze of a magnetizer. A somber, mysterious light pervades it. The play of the instruments has something sinister about it, and seems to spring from the state of mind which conceived the scene on the Blocksberg in 'Faust.' A few bars only are forte; piano and pianissimo predominate throughout. The middle of the movement (the trio) is founded on a rapid passage for the double basses, fortissimo, which shakes the orchestra to its foundation, and irresistibly recalls the gambols of an elephant. But the gamesome beast retires by degrees, and the noise of his antics is gradually lost. The theme of the scherzo reappears, pizzicato, the sound diminishing at the same time, till nothing is heard but the crisp chords of the violins and the droll effect of the upper A-flat in the bassoons rubbing against the G. At length the violins subside on the chord of A-flat, which they hold pianissimo. The drums alone have the rhythm of the subject, which they reiterate with all possible lightness, while the rest of the orchestra maintains its stagnation. The drums sound C, C minor being the key of the movement; but the chord of A-flat, so long held by the strings, forces another tonality on the ear, and we are thus kept in doubt between the two. But the drums increase in force, still obstinately keeping up both note and rhythm; the violins have by degrees also fallen into the rhythm, and at length arrive at the chord of the seventh on the dominant (G), the drums still adhering to their C.

"FOURTH MOVEMENT.

"At this point, the whole orchestra, including the three trombones, hitherto silent, bursts like a thunder clap, in C major, and into the triumphal march which forms the commencement of the Finale. The effect of this contrivance is obvious enough to the ear, though it may be

difficult to explain to the reader. With reference to this transition, it is sometimes said that Beethoven has, after all, only made use of the common expedient of following a soft passage in the minor by a burst in the major; that the theme of the finale is not original; and that the interest of the movement diminishes instead of increases as it goes on. To which I answer that it is no reflection on the genius of a composer that the means he employs are already in use. Plenty of other composers have used the same expedients; but nothing they have done can be compared for a moment to this tremendous pæan of victory in which the soul of Beethoven, for the moment freed from its mortal drawbacks and sufferings, seems to mount to heaven in a chariot of fire. The first four bars of the subject may not be strikingly original; but the forms of the triumphal fanfare are but limited, and it is probably not possible to find new ones without forfeiting the simple, grandiose, pompous character which is native to that kind of phrase. But Beethoven evidently did not intend to continue the fanfare style after the first few bars; and in the rest of the movement—even as early as the conclusion of the first subject—he quickly passes to the lofty and original style which never forsakes him. And, as to the interest not increasing as it goes on, the transition from the scherzo to the finale is probably the greatest effort of which music, in its present state of means, is capable, so that it would be simply impossible to have surpassed it."

Fourth Concert

Saturday Evening, May 13, 1911

MUSIC FESTIVAL CHORUS.

Mr. John J. Bishop, Conductor.

BOSTON FESTIVAL ORCHESTRA.

Mr. Emil Mollenhauer, Conductor.

Soloists.

Mme. Homer. Miss Knight. Mr. Murphy.

COMEDY OVERTURE, "Puck," ***Gustav Strube***

(Born at Ballenstedt, March 3, 1867; now living in Boston.)

This overture was written in the winter of 1908. The overture, dedicated to Max Fiedler, is scored for piccolo, two flutes, two oboes, English horn, three trombones, bass clarinet, bass tuba, kettledrums, snare drum, bass drum, cymbals, triangle, Glockenspiel, and the usual strings.

The overture has no program. The title indicates merely that the composer wished to portray in tones a sylvan picture, some frolic with Puck as the main figure. The form is that of the Sonata. After a short introduction theme, which is developed at some length, the main motive enters (D major). It is played by the horn and accompanied by a tremolo in the strings. This is followed by little episodes that lead into the second motive (F major). A conclusion theme of a more tranquil character ends the first part. There is a working-out section, and after this the first motive enters again, and this time

it is played by the whole orchestra, fortissimo, over a basso ostinato. Then the second motive and the conclusion theme appear again. There is a short coda.

Puck is the rascally imp that frightens maidens of the villagery, skims milk, mocks the breathless housewife at the churn, misleads night wanderers, disconcerts sorely the wisest aunt telling the saddest tale.

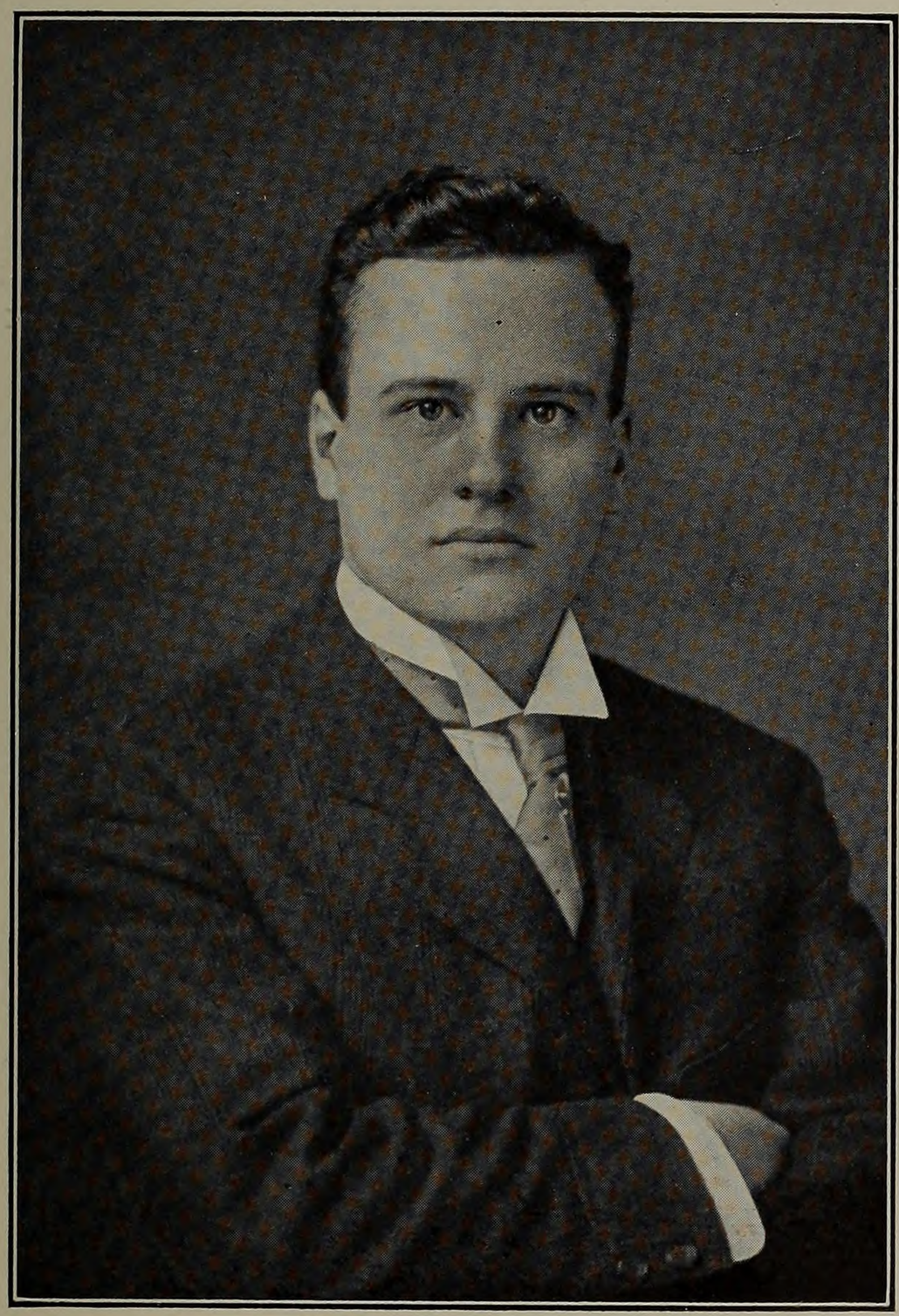
Those that Hobgoblin call you, and sweet Puck,
You do their work, and they shall have good luck.

ARIA from "Le Cid," ***Massenet***

Ah! all is lost indeed!
Smiling visions of glory,
My dreams of happiness,
Forevermore are fled!
Thou hast taken my love, and Thou takest my triumph.
O Lord, I bow my head!
Almighty Lord, O Judge, O Father,
Veiled evermore, yet near alway,
While life was happy, I adored Thee;
I bless Thee still, though dark the day!
I follow where Thy law shall lead me;
No vain regret shall e'er be mine.
Almighty Lord, O Judge, O Father,
Thine image only stands before me,
My soul shall trust Thy love divine!

O beaming sky, O heavens unbounded,
Spirits of light that soar above,
Although the soldier be despairing,
The Christians' faith naught e'er shall move.
Whene'er Thou wilt, appear around me,
Thou dawn of that day, last of all!
Almighty Lord, O Judge, O Father,
He who serves a righteous Master
Replies unfearing to Thy call,
Almighty Lord, O Judge, O Father!

Mr. Murphy.



MR. LAMBERT MURPHY, Tenor

Fourth Concert.

ARIA, "Che faro," from opera "Orfeo," *Gluck*

Alas! why hast thou left me,
Left me to suffer in a madness of love, loved one?
Eurydice, Eurydice, my own one,
She no longer lives; I seek her in vain.
O what mis'ry to lose her, lose her again and forever!
O judgment, O sad death, cruel recollection!
I have no helper; naught gives me consolation;
Naught can I image,—O fearful vision!—
Naught but the dark, gloomy aspect,
The horrors of my being.
Now fate may wreak her vengeance; I am despairing.

Live without my Eurydice?
Can I live without my love?
In my woe, where can I go?
Whither wander with no love?
Eurydice! Oh, Heaven! Now tell me,
Oh, tell me! I am forever thy true lover.

Thro' darkness groping, no help given;
Nothing hoping from earth or heav'n, from earth or heav'n;
Live without my Eurydice, whither wander with no love?
In my woe where can I go? whither wander without my love?

MME. HOMER.

"Orpheus," the libretto by the Italian poet, Calzabigi, was first produced at Vienna, October 5, 1762, and for the first time outlined the new ideas which Gluck had advanced for the reform of the lyric stage. Twelve years later the composer revised the work. Several new numbers were added, its acts were extended to three, and the principal rôle was rewritten for a high tenor in place of the alto, to whom it had been originally assigned. In this form it was brought out at the Paris Académie, August 2, 1774. In 1859 it was revived in Paris, for which occasion Berlioz restored the original alto part for Mme. Viardot-Garcia.

Then followed its performances in this country by the American Opera Troupe during the season of 1885-86, under the direction of Mr. Theodore Thomas. The three soloists during that season were Helene Hastreiter, Emma Juch, and Minnie Dilthey.

The story, except in its dénouement, closely follows the antique legend. After performing the funeral rites of Eurydice, Orpheus resolves to seek for her in the world of Shades, having received permission from Zeus upon condition that he will not look upon her until they have safely returned. Orpheus descends to Hades; and though his way is barred by phantoms, his pleading appeals and the tender tones of his harp induce them to make way for him. He finds Eurydice in the Elysian fields and, taking her by the hand, leads her on to the upper world. In a fatal moment he yields to her desire to see him, and she sinks back lifeless. Love, however, comes to the rescue, and, full of compassion, restores her. Thus the happy lovers are reunited; and the opera closes without the tragic dénouement of the old myth.

The fourth act is almost entirely an impassioned duet between Orpheus and Eurydice. He releases her hand for fear that he may turn and look upon her. Eurydice chides him ("Am I changed or grown old that thou wilt not behold me?"). In vain he urges her to follow him. She upbraids him for his coldness, and demands one glance as a test of his love. He still refuses, and then she sorrowfully bids him farewell. At last, overcome with weariness and sorrow, he gazes upon her; and at that instant she falls lifeless. Then Orpheus breaks out in that immortal song, the "Che faro senza Eurydice" ("I have lost my Eurydice"), the beauty and pathos of which neither time nor change of musical custom can ever mar. He is about to take his life with his sword; but Amor suddenly appears

upon the scene, stays his hand, and tells him the gods are moved by his sufferings. He restores Eurydice to life, and the opera closes with a beautiful terzetto in Love's temple.

CAUCASIAN SCENES, ***Ippolitow-Iwanow***

1. In the Village.
2. Military March.

Ippolotow-Iwanow was a pupil of Rimsky-Korsakov. While conductor of opera at Tiflis he made a close study of Oriental music. The Caucasian sketches are in three movements:—

I. In the mountain pass—a graphic opening in tones of the mountain scenery of the Caucasus.

II. In the mountain village—piping of the shepherds and the dancing of the villagers.

III. Cortége of the Sardar—the approach of the Sardar or tribal chief with his guards and retinue. It is an Oriental march of splendid abandon and savagery.

PRAYER from "Tosca," ***Puccini***

Miss Knight.

Love and Music, these have I lived for, nor harmed a living being! The poor and distressful times without number by stealth I have aided. Ever a fervent believer, my humble prayers have been offered up sincerely to the saints; ever a fervent believer, on the altar flowers I've laid. In this my hour of sorrow and bitter tribulation, O Heavenly Father, why dost Thou forsake me?

Jewels I gave to bedeck Our Lady's mantle; I gave my songs to the starry host in tribute to their brightness. In this my hour of grief and bitter tribulation, why, oh, why, Heavenly Father, hast Thou forsaken me?

Fourth Concert.

SONGS—

"Still wie die Nacht," ***Carl Bohm***

Silent as night,
Deep as the sea,
Thy love should be for me!

Lovest thou me?
So love I thee!
I will be ever thine.

True as steel,
Enduring as stone,
Thy love for me should be!

"When the Roses Bloom," ***Reichardt***

In the time of roses,
  Hope, thou weary heart!
Spring a balm discloses
  For the keenest smart.
Though thy grief o'ercome thee,
  Through the winter's gloom,
Thou shalt thrust it from thee
  When the roses bloom.

In the time of roses,
  Weary heart, rejoice!
Ere the summer closes
  Comes the longed-for voice.
Let not death appall thee,
  For beyond the tomb
God Himself shall call thee
  When the roses bloom.

"I'll Sing Thee Songs of Araby," ***Frederick Clay***

I'll sing thee songs of Araby
  And tales of fair Cashmere,
Wild tales to cheat thee of a sign,
  Or charm thee to a tear.

MLLE. YOLANDA MERO, Pianist

And dreams of delight shall on thee break,
  And rainbow visions rise,
And all my soul shall strive to wake
  Sweet wonder in thine eyes.

Through those twin lakes, when wonder wakes,
  My raptured song shall sink,
And as the diver dives for pearls,
  Bring tears, bright tears, to their brink.
And dreams of delight, etc.

MR. MURPHY.

ARIA, "My Heart at Thy Sweet Voice," from "Samson and Delilah," ***Saint-Saens***

My heart, at thy dear voice,
Doth unfold and rejoice
  Like a flower when dawn is smiling.
Thou canst my weeping stay,
My sadness charm away,
  With thy tones so beguiling.

Then, oh, to me but say
Thou returnest for aye;
  Once more thy vows so tender,
Thy fond vows of the past,
That I dreamed e'er would last,
  Ah, and thy heart surrender.

As when a field of grain,
Like the waves on the main,
  In the breeze is swaying, bounding;
So all my heart is swayed,
Its deepest chords are played,
  When thy voice is resounding.

The arrow in its flight,
Though so soon gone from sight,
Moves more slowly than I,
If to thee I may fly.
Once more thy vows so tender,
Ah, and thy heart surrender,
  My own, I love thee.

MME. HOMER.

Fourth Concert.

OVERTURE to "Euryanthe," ***Carl Maria von Weber***

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by von Weber, was produced at the Kärnthnerthor Court opera theater, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16-19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out."

But Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera house. There was laughing, screaming, cursing. A fat, carelessly dressed

woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess; I am the poetess!" It was Mrs. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given.

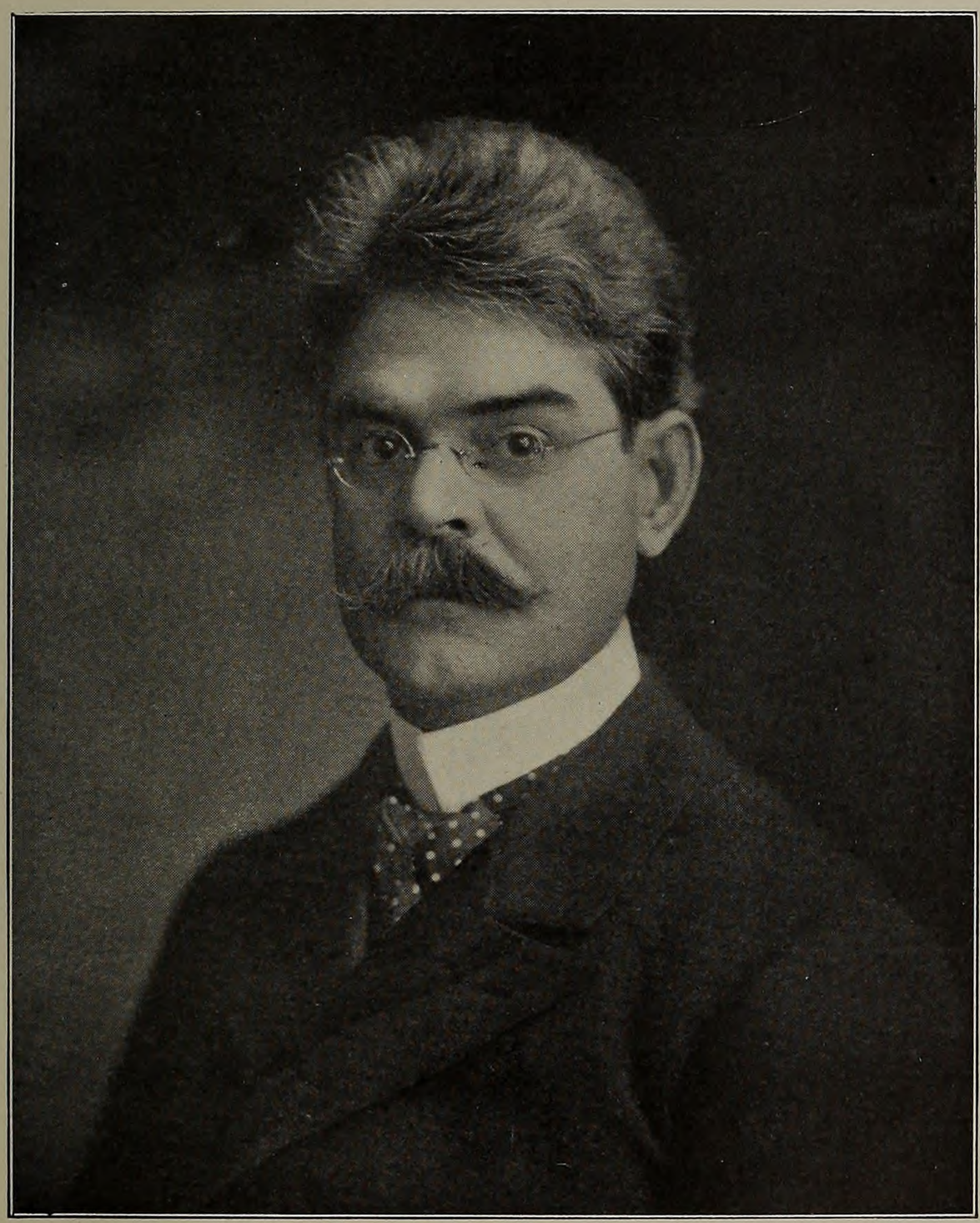
"The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert led by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction and, as it seemed, with effect."

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4 time, though the half note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it

is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth' " (Act I., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum beats, a transitional phrase for 'celli leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh' " (Act II., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in a battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (Act I., No. 6). Eglantine steals the ring from the sepulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in Act III. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline,"



MR. EMIL MOLLENHAUER, Director

a wager is made over a woman's chastity, and in each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain boasting, in his turn, of favors granted to him.

In Boccaccio's story Ambrose of Piacenza bribes a poor woman who frequents the house of Bernard Lomellin's wife to bring it about that a chest in which he hides himself is taken into the wife's bedchamber to be left for some days "for the greater security, as if the good woman was going abroad." At night he comes out of the chest, observes the pictures and everything remarkable in the room, for a light is burning, sees the wife and a little girl fast asleep, notices a mole on the wife's left breast, takes a purse, a gown, a ring, and a girdle, returns to the chest, and at the end of two days is carried out in it. He goes back to Paris, summons the merchants who were present when the wager was laid, describes the bedchamber, and finally convinces the husband by telling him of the mole.

So in Shakespeare's tragedy Iachimo, looking at Imogen asleep, sees "on her left breast a mole cinque-spotted."

In "Gérard de Nevers" the villain Lysiart goes as a pilgrim to the castle where Euryanthe lives. He makes love to her and is spurned. He then gains the help of an old woman attendant. Euryanthe never allows her to undress her wholly. Asked by her attendant the reason of this, Euryanthe tells her that she has a mole in the form of a violet under her left breast and she has promised Gerhard—the Adolar of the opera—that no one should ever know it. The old woman sees her way. She prepares a bath for Euryanthe after she has bored a hole in the door, and she stations Lysiart without.

This scene would hardly do for the operatic stage, and therefore Mrs. von Chezy invented the melodramatic business of Emma's sepulchre, but in her first scenario the

thing that convinced the lover of Euryanthe's unfaithfulness was a blood-stained dagger, not a ring. The first scenario was a mass of absurdities, and von Weber with all his changes did not succeed in obtaining a dramatic and engrossing libretto.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk, also, of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). But the old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo, and violas soon enter beneath them with a subdued tremolo.

Violoncelli and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind

instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

CANTATA, "Gallia," *Gounod*

MISS KNIGHT, CHORUS, AND ORCHESTRA.

Solitary lieth the city, she that was full of people! How is she widowed, she that was great among nations, princes among the provinces, how is she put under tribute! Sorely she weepeth in darkness, her tears are on her cheeks, and no one offereth consolation; yea, all her friends have betrayed her, they have become her enemies.

Zion's ways do languish, none come to her solemn feasts. All her gates are desolate, her priests sigh; yea, her virgins are afflicted, and she is in bitterness.

Is it nothing to all ye that pass by? Behold, and see if there be any sorrow that is like unto my sorrow. Now behold, O Lord, look thou on my affliction; see, the foe hath magnified himself.

Jerusalem, O turn thee unto the Lord, thy God!

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